



LYME ACADEMY OF FINE ARTS, INC.

P.O. BOX 261, OLD LYME, CONNECTICUT 06371

PROSPECTUS

The idea for the Lyme Academy of Fine Arts was conceived by professional artists. They knew that when the art student leaves school he or she will enter the solitude of the studio. They believe that a thorough traditional training is not only the best sustenance in that initial solitude, but also that it is generally lacking in art schools today.

During the first half of this century the Lyme area of Connecticut was an important art center. Painters and sculptors of national importance exhibited in the Lyme Art Association's galleries, which will house the Lyme Academy. These galleries are among the finest of their kind in New England. The entire ground floor will be remodeled for the Academy's purposes and high, sky-lighted studio space will be added. Two of the main floor galleries will serve as classrooms during the Fall, Winter and Spring.

Enrollment will be open to all, regardless of race, creed, color, national origin or sex. Students will be selected on the basis of their ability, aptitude and dedication and they must be high school graduates. Room and board will be arranged for a limited number of out-of-town students.

The required course of study will be for two years and will consist of classes in painting in all media, sculpture, graphics, anatomy, drawing and art history. The teacher-student ratio will be maintained at a level to insure a close relationship. Students may elect another two years of intensive study that will culminate in actual commissions in their respective fields or in preparation for an exhibition. A modified Summer program of eight to ten weeks is planned for avocational students and for student artists who wish to continue working through the year.

Most of the students' time will be spent in studio classes. In addition, there will be extensive courses in art history and theory. Each student will be taught the major disciplines, on the theory that a painter will be a better painter if he has had experience with the three dimensions of sculpture; and the sculptor will be helped by knowledge of two dimensional perspective, drawing and color theory. Both will benefit from an understanding of the graphic arts. Students will study with each member of the faculty in turn. The teaching emphasis will be on principles - not any one style.

The faculty will include Robert Brackman, N.A., Figure and Portrait Painting - oils; Tesca Olinsky, N.A., Still Life - various media; Jessie Hull Mayer, Drawing and Watercolor; Lou Benamarte, Watercolor and Perspective; Harold Goodwin, Drawing and Anatomy; Elisabeth Gordon Chandler, A.N.A., F.N.S.S., Portrait Sculpture. Negotiations are in progress with others who are leaders in their fields.

The discovery that seemed so important in the first quarter of this century that a "painting is a Painting" now evokes the question, "of what?" If the arts of painting and sculpture are to continue into the twenty-first century, they must answer that question. Today's art students should be at the height of their powers in the year 2001 and the traditional training in the arts of representation which they will receive in the Lyme Academy of Fine Arts will prepare them to meet whatever challenge they must face.